

American Art News

VOL. XIX. No. 20.

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, FEBRUARY 26, 1921

SINGLE COPIES 15 CENTS

PENNELL'S LAST OUTBURST Vents "Splenetic" Wrath on Fitzroy Carrington

On Dec. 17 last "Joe" Pennell, according to his lengthy article in the Feb. International Studio, visited the Maryland Institute to examine the "40 undiscovered Whistlers" recently found in the Geo. A. Lucas Collection by Mr. Fitzroy Carrington, Curator of the Boston Museum, Lecturer on Art at Harvard and Hon. Curator of Museums too numerous to mention. Instead of 40 Whistler watercolors, he found only two. One was new to him, the other a very bad wash drawing inscribed "not to be used" in Whistler's writing. This was a rejected drawing made for the "Catalog of Blue and White Nankin Porcelain forming the Collection of Sir Henry Thompson." He found also 19 bad proofs pulled for the catalog and rejected by the Autotype Co. in London. "All these, the one discarded drawing and the 19 proofs, Mrs. Pennell finds references to in her notes under date of Feb. 11, 1904, when she talked with Mr. Lucas in Paris," declares Mr. Pennell.

Mr. Pennell did, however, find several objects of interest—a photograph of the destroyed "Fur Jacket," a photograph of a full-length portrait of "Maud," a copy of "Art and Art Critics" with inscription, rare newspaper clippings, and a few lithographs. He calls attention to letters from Whistler not mentioned in accounts of "the Baltimore Whistler find," and a number of destroyed plates, which were described as "great rarities," although the entire series was issued by the Fine Arts Society, London. In her already referred to notes Mrs. Pennell recorded that they were mostly plates Whistler destroyed when he sold out after the Ruskin trial—"some very rare."

Mr. Pennell did not find two, perhaps three, important items—and neither the Trustees of the Institution nor the Lucas family can account for their absence. Two are portraits one of Mr. Lucas in oil, made in 1886, and of "Maud" (a little watercolor showing a woman in bed), a sketch which "for the real lover of Whistler was perfect." Perhaps also, one of the most important prints has vanished, that of Annie Haden in crinoline, and soup-plate hat.

Mr. Pennell wonders why Mr. Carrington did not mention the Barye's sketch book, and the palettes of contemporary artists. He also makes a point of Mr. Lucas' prominence in the art world for over 60 years, intimating that Mr. Carrington had perhaps not informed himself in this matter. Although Mr. Carrington has derived and published much data from "The Life of Whistler" by Mr. and Mrs. Pennell, Mr. Pennell complains they were not given credit. In conclusion, he charges: "Mr. Carrington—allowed the press of this country and England to discuss these 40 watercolors, to give him the credit for discovering them; and if he knew the statements to be false, he has made no attempt to repudiate them."

Carrington Didn't Claim Discovery

In its issue of Nov. 13 last, the AMERICAN ART NEWS published a story of "Baltimore's Art Find." Therein, Mr. Alon Bement, the Institute's new director, not Mr. Carrington, is given credit for discovering the importance of the Lucas bequest. Not only are the "40 original watercolors" by Whistler mentioned, but also the Barye sketch book. Further, the story records 40 studies by Bodmer, two drawings by Rosa Bonheur, and mentions in all that there were some 14,000 pieces in the various Lucas folios. Mr. Carrington was mentioned but once in the ART NEWS story which states he came from Boston to examine the Whistler collection and pronounced it "second only to the Avery Collection in the N. Y. Public Library." Mr. Carrington also stated that "the Lucas possessions were famous in France and England and were in fact well known among collectors generally."

OPEN AIR THEATRES

The number of Greek open air theatres in this country will be brought to seven with the completion this spring of the new one at the University of Virginia. The other six are at Berkeley, Point Loma, Bakersfield and Claremont (in Cal.) and one at Cranbrook, the country seat of George G. Booth, near Detroit, Mich., and one at Garfield Park, Chicago.

Mr. John Gellatly gave a luncheon last week at his residence, 34 W. 57 St., at which Mrs. Cornelia Sage Quinton was the guest of honor and at which M. Leonie Benedite presented her with the cross of the Legion of Honor, in behalf of the French Government.

BREUGHEL SAVED FOR NATION

(Special correspondence American Art News.)

London, Feb. 12, 1920.

The appeal made by the National Arts Collections Fund to the public for funds to purchase the splendid example of Pieter Brueghel the Elder, "Adoration of the Kings," has met with a prompt response from Mr. Arthur Serena, who has provided the £3,500 needed to complete the purchase. This gentleman has already given abundant evidence of his generosity and public spirit in the form of Italian chairs, founded by him at Oxford, Cambridge, Manchester, and Birmingham Universities, and of the annual gold medal for the study of Italian, awarded by him at the British Academy.

SACRAMENTO, CAL.

The work of repairing the old Crocker mansion at Third and O streets to enlarge the E. B. Crocker Art Gallery has been started. The exterior of the large building is being changed and will be cemented over to give it a modern, finished effect. The City Commission provided \$7,000 for the improvement. Other sums will be provided later to make further improvements. The Crocker Art exhibit has been estimated in value as high as \$500,000. Many of the better paintings are stored away because of lack of exhibit space. The old mansion will provide a necessary annex.

ENGLISH CATHEDRAL REPAIR

Last June the Dean of Westminster Abbey asked for \$250,000—\$100,000 for immediate repairs—if the Abbey is not to become a ruin, because of the rapid decaying of the stone.

Recently the York Minster windows, 109 works of the XIII, XIV and XV. Cs., with the exception of 43 which have been repaired, have been found to be in a "dangerous state of disrepair." The lead work and the glass itself are in bad condition and some of the stone work must be repaired. For this also \$250,000 is required.

ALLENTOWN, PA.

The A. R. K. Art Club, composed of leading local artists, including A. N. Lindenmuth, Raphael Lindenmuth, Wallace Keller and Mrs. Anita R. Kraus, have launched a campaign to raise money for an art museum in this city. Many art patrons already have promised their aid. It is said that there are more than \$2,000,000 worth of paintings in Allentown and vicinity.

Walter Launt Palmer's oil, "The Silent Dawn," awarded the Butler prize at the Chicago Institute in 1919, has been purchased for its permanent collection by the Metropolitan Museum for a reported price of \$2,000.



LA FEMME AUX CRYSTHEMES

Degas

Recently sold by Durand-Ruel to an American collector

HARDING FAMILY PORTRAITS

Miss Magda Heuermann of Chicago has been commissioned to paint a miniature of 12 members of the Harding family. Several of these, including that of the President-elect's mother, were recently exhibited at the Arts Club, Chicago.

Three sculptors have also "done" the next President, respectively, Louis Keila, a N. Y. artist, a Ukrainian by birth, who once sold matches around Rivington St.; Joseph La Ruffa, who lives in Brooklyn, and David B. M. Becker, a Russian, 23 years old, of Boston. The last has made medallions of the King and Queen of Roumania and a medallion portrait of von Mackensen. His father was a sculptor in Vilna, but migrated to Jerusalem because of religious persecution. His portrait of Senator Harding is a low relief profile in ivory.

Walter Tittle recently exhibited his etched portrait of the President-elect at Suval's. Miss Noretta McC. Smith of Washington, D. C., has also painted Mr. Harding's portrait.

The Why of "the Anonyme"

The Societe Anonyme, 19 East 37th St., has recently published its genesis and aim, which is not, as has been supposed, to act as "middleman" for "modernist" artists, but to put the purchaser in touch with the artist himself or his appointed representative. The society is supported by its members and admission fees. It provides a place where at all times any one may inform himself regarding "modern" art, and where "modern" art may be exhibited, with a new show every six weeks it is planned. It hopes to establish in other cities similar "anonymes."

SOLDIERS' ART SCHOOL

The Illustrators School for Disabled Soldiers at No. 10 E. 44 St. has enrolled as students forty ex-service men wounded or otherwise incapacitated during the war. The director is W. A. Rogers, the cartoonist, and among the volunteer instructors are Charles D. Williams, Charles B. Falls, William Oberhardt, Ray Greenleaf, Edward A. Wilson, George Illian, W. Duncan, David Robinson and Leon Gordon. There is sufficient space to accommodate fifty students. At present only students enrolled under the Federal Board in District No. 2 are eligible, but it is hoped that eventually the scope will become national. The classes include both illustration for magazines and for commercial work.

NEW STUDIO BUILDING

A studio apartment house has just been planned for the plot overlooking Central Park, at Fifty-ninth Street, now occupied by the De La Salle Institute. The property is at 106 and 108 Central Park South, adjoining the southwest corner of Sixth Avenue, and owing to its exceptional depth, extending through to Fifty-eighth Street, offers excellent facilities for a structure imposing in size and convenient in interior arrangements. It will be known as the Copley Hotel Studios, and will be erected by a syndicate incorporated under that name.

Crome's Centenary

Norwich, England, is preparing to commemorate the centenary of the death of John Crome, April 22, 1821, by a loan exhibition of his works at the Castle Museum.

SWISS ART IN BROOKLYN

The long-heralded exhibition of modern Swiss art, arranged and forwarded by a Swiss Committee, authorized by the Swiss Government, opened at the Brooklyn Museum Monday last, where it will remain open through March 20 next, after which it will tour the country's art centres.

There are 175 oils, including seven loaned works, and three sculptures, which make an interesting and instructive showing, and which are all hung and placed in the two large upper right-hand galleries, and the adjoining corridor of the Museum. An illustrated catalog, prepared by Dr. Herbert B. Tschudy, has an introduction by Dr. Christian Brinton, in which he says that "the composition of the exhibition is eclectic in spirit" and that "the aim of the organizers has been to show the work in variety rather than to focus attention upon the production of certain dominant personalities. One could readily conceive," he continues, "of an exhibition confined, say, to Segantini, Hodler, Buri, Amiet and certain of the younger spirits, but such has manifestly not been the intention of those in charge of the affair. The purpose of the exhibition is, on the contrary, to afford a general, not a specialized, view of artistic activity, and consequently no towering figures have been permitted to overtop their less commanding fellows."

Those who are at all familiar with the modern art movement in Europe, and who have followed Swiss art in particular, will not find much that is new in the display, which emphasizes the fact that so-called Swiss art is—and naturally, as more than half of Switzerland is German speaking and under Teutonic influences—about the same as that of Germany. With the exception of Segantini and a few fellows from the southern French and Italian Cantons, there is little that is original in Swiss art, although Hodler and Boecklin were strong, individual painters.

A review of the exhibition must await another issue.

WOMEN ARTISTS' SHOW

The 30th annual exhibition of the National Association of Women Painters and Sculptors opened at the Anderson Galleries, Park Ave. and 59 St., with a reception on Tues. afternoon last and will continue there through March 5. The reception was quite a brilliant affair and brought out a notable gathering of artists and art lovers, who were received by the Pres't, Mrs. H. Van Buren Magonigle, Vice-Pres'ts Mmes. Henry B. Snell and Samuel Theobald, Jr., and a committee composed of Mmes. William Wadhams, Robert Gardiner and the Misses Elizabeth Ingham and Clara MacChesney.

The beautiful, spacious and well-lit galleries of the Anderson Building give the exhibition the best setting it has ever had, and, fortunately, the works admitted—some 180 oils, 24 sculptures and 18 miniatures—form, as a whole, the finest display in the Association's history. The average of quality is so high that the show compares more than favorably with any Academy exhibition. The women artists represented have every reason to be proud of their showing.

Limitations of space in this crowded week of the season makes it impossible to do more than record the prize winning works today, and a review of the display must wait until next week.

Harriet Whitney Frimuth won the National Arts Club prize, presented by John G. Agar, for a small bronze, "Extase," a delicate, slender female figure, a nude. "Getting Ready," by Amelia Whitehurst, was awarded hon. mention and hon. mention for miniatures was given Elsie Dodge Pattee for "The Builder," and for sculpture to Edith Barretto Parsons for her "Fountain Sketch." The Medaille d'Honneur, given by the Museum of French Art, will be awarded later.

ART LECTURES AT MUSEUM

The Department of Extension Teaching, Columbia University, announces two courses by Dr. George Kriehn, in the Metropolitan Museum. These will teach how to judge and enjoy both historic and contemporary art. The lectures on "Outline of Art History," part two, which began Monday aft., Feb. 7, treat of the golden age of Italian sculpture and painting in the XVI century, acme of Dutch, Flemish and Spanish painting in the XVII, and the modern period of art in the XIX and XX centuries.

The National Sculpture Society plans to hold its annual dinner at the Art Students' League Mar. 1. Mr. Leonie Benedite will be the guest of honor. A collection of enlarged photos of the work of members will be shown and Greek dancing will feature the evening's entertainment.

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EXHIBITIONS NOW ON**Paintings by Louise Upton Brumback**

Louise Upton Brumback is showing a group of her recent landscapes and marines at the Knoedler Galleries, 556 Fifth Ave., through March 5. Always a strong painter and one who renders her subjects with deep emotional feeling, she has in the present display surpassed her former good work. To the vitality that has always permeated her work, she has in many of these last canvases combined poetic feeling with realism. This is especially to be noted in "Morning Light" interesting in design and admirable in the clear light and subtle combinations of color. In "Children at Play" she presents an appealing subject in a convincing manner. "Rapids in the River" has a good effect of moving water. "People on the Beach" is well composed. "Sunlight on the Mountains" has a remarkable effect of light and shade with strong yet harmonious contrasts, and "Foliage in Autumn," "Afternoon Clouds" and "Snow Melting" are also typically good works.

Alfeo Faggi, Sculptor, at Bourgeois Galleries

To avoid detail, while yet seeking to express motion, is the evident purpose of Alfeo Faggi, an Italian sculptor, long resident in Chicago, as proven in his exhibition of sculptures, on at the Bourgeois Galleries, 668 Fifth Ave., through March 19. The way in which Signor Faggi has succeeded in making his emotional aims comprehensive is a feat in modern sculpture. There is no lack of sincerity in his work, as earnest endeavor and clearly defined purpose mark his intention. While reflecting ultra modern tendencies, his work has form and distinction, and it has personality and knowledge of craftsmanship that command serious study.

The largest and most important example is a bronze "Pieta," a spiritual conception, in which the Virgin Mother envelops with her entire body that of her son, recalling the conceptions of the early primitives. The work is evolved on broad planes and is yet sensitive and impressive. "Mother and Child," a large plaster cast, has spiritual quality. The surface of the mother's body, which is oversized and in flat unbroken planes, serves the more to direct attention to the round, modeled figure of the child.

Other figures of note are: "Tagore," simple, strong and compelling; "Noghugi," modeled in detail and Japanese in feeling; "Little Madonna," expressing great tenderness; "St. Francis," another statue reminiscent of the primitives, and "Portrait of a Man" finely modeled. As the sculptor is an Italian, a close student of Pisano and Donatello, and has imbibed their influence since childhood, his work evidences more strength in the simplicity of its plastic form than most of the modern attempts to "imitate" the primitives.

The Kansas City Art Institute is showing lithographs and woodcuts by Birger Sandzen, which the artist recently presented to this institution.

Juliet Thompson's Portraits

After several years, during which she has perfected her work as a portrait painter, Juliet Thompson returns to 556 Fifth Ave. with a collection of more than a dozen of her recent pastel portraits of well-known persons, among them a good presentment of "Princess Bertha Cantacuzene" full of character, well arranged and finely modeled. "Miss Silvie Sherwin" shows the artist's knowledge of color and form. It is a live, alert portrait, graceful in pose and interesting in expression. A portrait of "Mrs. Charles L. Williams" is well drawn and good in character, and "Dr. Herbert Adams Gibbons" is strongly modeled. Aside from the portraits there are three attractive subject pictures, in which she gives her imagination full rein. "Virgin consulting the Sphinx" is deep and rich in tone and enveloped with mysterious light. "Chloe" and "Barbarosa" are fine types sincerely handled.

In the large, lower gallery also at No. 556, three recent portraits by Mlle. Hélène Dufeu, a French portrait painter, are on view. A life-sized three-quarter length presentment of "Miss Anne Morgan" attracts especial attention for its truth of character, fine color and artistic arrangement. The solidity and fine quality of Mlle. Dufeu's work bid fair to give her an American reputation.

Eakins and Bellows at Ferargil

The joint exhibition of two artists of such widely divergent purposes as the late Thomas Eakins and George Bellows at the Ferargil Galleries, 607 Fifth Ave., through March 2, makes an interesting contrast. Eakins, a frank exponent and follower of the old Munich school, whose work has knowledge of craftsmanship, depth of quality, is represented by nine examples of interest. "The Old Swimming Hole," academic in conception and full of action; "Lady in White," an old-time portrait carefully drawn and finely toned; "Clara," an unusually good head, and "Hunting Ground" must especially be noted. "Retrospection" in design and treatment recalls Thomas Dewing and makes one wonder if the artist did not receive inspiration from the same source. Softened and mellowed by time, the work has jewel-like quality. "The Veteran" has much the same depth and tone, and "An Artist," a head fine and strong in character with beautifully handled dark brown and remarkable flesh tones, is a distinguished production.

On the opposite wall is a group by Bellows, very different in aim and lacking the quality and depth of the older painter's work. His "Emma in Purple," however, in which he attempts little color, is an excellent portrait, true and sincere; "Tennis" has action, but the composition is overcrowded and confused, as is his "Children in Summer"; "The Black Bull" lacks convincing color. "Portrait of Anne" is a charming rendition of childish character.

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Coming Architectural League Show

"Entrance to the new wing of the Metropolitan Museum for the Architectural League exhibition next month," Mr. Laurel Harris says in a recent magazine article, "will be from the Central Park side of the building. The visitor will first step into a long exhibition gallery decorated with sculpture and bay trees. At the end of this superb avenue will stand a splendid fountain, 24 feet in diameter, and the visitors going about the fountain can turn sharply to the left and enter the first of the galleries of industrial art. The useful aspects of industry will no longer be relegated to cellar showrooms or out-of-way corners of the exhibition. Instead, the largest displays of purely industrial crafts will be placed to the right and left of the main stairway or will overlook the main rotunda from above." Fabrics of American manufacture will form a background for furniture and metal work, and in this section mill workers will be seen actually working at their art.

"From the galleries of decorative art one will step into the great rotunda, with its superb statuary and its grand stairway, where many of the beautiful forms of American sculpture and various decorative features for the out-of-doors will be placed. In the galleries above will be on view the drawings of houses and public buildings, together with the best examples of decorative sculpture and mural painting."

New Society of Industrial Art

The Society for the International Revival of Industrial Art, with headquarters for the present in the handsome house of Miss Angelica Gerry, leased by the Countess Mauroner, No. 816 Fifth Ave., is holding an opening exhibition of art objects, from France, Belgium, England, Italy, Morocco, Russia, Japan, China, Persia, and the U. S. These comprise, in part, bronzes by Prince Paul Troubetzkoy, including a fine dancing figure, a curious set of chessmen, carved in wood, of Italian workmanship, Japanese lacquered shrines, including a figure of Jizu, heroic in size, bookbindings and toolings by Harvey Chatfield, including mosaic bindings, illuminations by Miss Elizabeth Webb, Indian basketry from Arizona and Colorado, the Philippines, etc. Pottery by Miss Maude Mason, lustre wares and other fictiles by Mrs. Dorothea Warren O'Hara, medals, laces, hooked rugs, table spreads, baskets and toys made by disabled soldiers, who have had the benefit of functional re-education, hand carved frames, wrought iron work, tapestries, flower paintings by Dorothea Litzinger, and many other objects in the art industrial field.

The organization was founded by Mrs. William Alexander, who acts as pres't. The other officers are Henry R. Sedgwick, vice-pres't, F. Burrall Hoffman, Jr., sec'y, and Grant La Farge, treas. The Jury of Selection is composed of Chester Aldrich, Charles Butler, Bertram Goodhue, F. Burrall Hoffman, Jr., William Kendall, Grant La Farge, Charles Platt, Henry R. Sedgwick, Frank A. Parsons, Mrs. J. Gardner, Ralph Adams Cram, Joseph Breck and S. C. Bosch Reitz.

Landscapes in Waxed Pencil

Some 31 small pictures by Chas. Reiffel shown at the Dudensing Galleries, 45 W. 44th St., are not only remarkable as convincing landscapes in such brilliant and substantial hues that they suggest old enamels and Ernest Lawson. They are unique in that the medium used is waxed pencil, the range of color in which is limited to two or three variations to each primary. It is said Mr. Reiffel uses these beautiful and finished sketches in making his larger pictures.

Good Works at Watercolor Show

A group of four low-keyed landscapes by Albert Groll command special attention at the current American Watercolor display now on at the National Arts Club, as does also "A Gray Day in Holland," by Chas. P. Gruppe. H. Giles, Robt. D. Gauley, W. Keith, Harriet F. Smith, John F. Lane, Florence Robinson, Vance Swope, Jas. Knox, Eleanor P. Curtis, Will S. Budsworth, Alma Leubkert and Chas. Basing are all represented. "Bobbin" is typical of Hilda Belcher's child subjects. Others showing are Mina F. Ochtman, E. M. Young, Geo. W. Edwards, Emma Mendenhall, E. M. Bicknell, Florida Duncan, Frank T. Hutchins, Frank Hazell, Elizabeth H. Barrett, William Boylan, W. H. Esherich, Otto C. Weigand, Edith Penman, M. S. Simpson, Margery Munroe, Richard L. Marwed, George O. Hart, Joseph F. Raynes, C. C. May, Elizabeth Shurtleff, Tony Nell, Wm. L. Corrigan, Isabella St. Leger, Herman Palmer, L. Moran, Emily Groom, Mary F. Wesselhoeft, Alphaeus P. Cole, F. M. Lamb, Sophie M. Brannan, H. Hintermeister, Jr., George P. Ennis, Harry Spiers, Grace E. Hackett, Andrew T. Schwartz, Kenneth G. How, A. Bierhals, Frances Keffer and Whitney M. Hubbard.

Lotos Club Members' Show

At the recent members' display at the Lotos Club there was a good summer landscape by R. W. Van Boskerck, a typical Indian subject, "Firelight Meditation," by Irving Couze; a typical canvas, "The Fallen Tree," by Bruce Crane; an interesting boat subject by Carleton Chapman, a "Mountain Landscape," well chosen and attractive in design, by William R. Derrick, and a high keyed "April" landscape by William A. Coffin. Albert P. Lucas' "The Old Post Road" had an admiring audience.

Among the other exhibitors were John W. Beatty, George Bogert, Howard R. Butler, Jan V. Chelminski, F. S. Church ("Flamingoes," a typically interesting work), Charles Curran, C. W. Eaton, Edward Dufner ("Portrait of a Friend," a credit to his reputation), H. L. Hildebrandt, I. A. Josephi, A. Muller-Ury (a portrait of "Cardinal Mercier"), Henry R. Poore, E. H. Potthast, Robert Tolman, Harry W. Watrous and Carleton Wiggins.

Batik and Sculpture

The attractive batiks that Lydia Bush-Brown is exhibiting through March 6 at the Whitney Studio Club, 147 W. 4 St., include garments, scarfs and wall decorations, the motifs of which vary from views of a town in Spain or France, a waterfall or a conventionalization of vsh in water.

Gerome Brush, Harold Erskine and Salvatore Billotti are showing sculptures. Billotti has in the same room exhibited several of these pieces before. Erskine has a child's figure and a head. Brush's figure is freshly conceived and decorative.

High School Art Teachers

The display of paintings by art teachers in the City High Schools at the Civic Club, 14 W. 12 St., closed Jan. 29, was not of especial interest except as related to "the young idea." Of necessity these artists cannot give all of their time to their own productions. Consequently, it was largely an advanced (more or less) students' show. Many of the entries were of the thumb-box variety. The one group that stood out was Beulah E. Stevenson's, consisting of two excellent flower pieces and a portrait. The other exhibitors were: Jessie T. Ames, Ethel Avritt, Edwin F. Beemer, Harry Cass, Rose Collins, Helen S. Daly, Allen B. Doggett, Bertha Emmons, Geo. C. Evans, John Wm. Fenton, Mary D. Ferris, Dr. Henry E. Fritz, Anna Frost, G. G. Gardner, Maude Gardner, Florence L. Goding, Bernard I. Green, Alma L. Hamilton, Clara Holmes, Maude M. Isles, Morris Klein, Alice C. Locke, Bertha P. Lacey, Katharine A. Lovell, Margaret L. Murphy, E. E. Morse, Anna Price, Bernice Smith, Anna M. Seipp, Thos. Spector, Walter S. White and Max Wilkes.

Scott and Fowles, for several years at 590 Fifth Ave., will remove May 1 next to spacious galleries in the quarters now occupied by the Welte Mignon Piano Co. at No. 667 Fifth Ave.

Settignano in Phila.

A painted and gilt stucco bas-relief of the Virgin and Child by Settignano in the recent Lawrence Collection sale at the American Art Galleries, was purchased for Memorial Hall, Phila.

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CHICAGO

An anonymous letter has been circulated to all the exhibitors in the Chicago Artists' Show at the Art Institute and to heads of the Institute, museums, libraries and newspapers, reviewing each and every performance in the entire collection in far from gentle way in many instances. The animus of this letter is not discoverable and its chief interest is the human problem presented by the writer. Why should anyone expend such an amount of time, energy and work to so little purpose as the writer did not even obtain the personal satisfaction of giving somebody else a piece of his or her mind.

Masons Still "Spare That Tree"

The Tree Studio Colony staged one of its old-time frolics Feb. 19 last, with all studios open serving refreshments, everyone in fancy costume, and "Jazz" dancing in the upper corridor. The Masons are giving two-year leases with ninety-day notice cancellation clauses, and it may be that the "fall of the Tree" is not imminent.

Art Institute Notes

The Women's Farm and Garden Association has arranged for a show of landscape designs at the Art Institute. Prizes will be offered for designs for various bits of farm and garden architecture from bird houses and chicken coops up. The Civic Industrial Club of local high schools will have charge of "Better Design Week" at the Applied Arts show, and the art directors and classes of the various schools will take part. A department of industrial art in jewelry and metal work has been created at the Institute with James H. Winn, the noted designer of artistic jewelry, in charge. The Renaissance Club contributed \$300 dollars toward the equipment. A new office at the Institute, that of Controller, has been created, to be filled by Clarence A. Hough.

In Dealers' Galleries

The Ossip Linde show closed last week at the Carson-Pirie-Scott Galleries with a satisfactory record of sales. These galleries will handle the works of Leon Gaspard in the Middle West. This is a triumph for Mr. Barrie, as Gaspard is one of the most popular artists in this locality. He is about to leave for China. Cornelius and Jessie Arms Botke are showing a sprightly group of decorative paintings here. Mr. Botke's offerings are all Calif. landscapes worked into a scheme of design that makes them seem fairyland. Mrs. Botke, as usual, excels in the decorative depiction of birds, geese and swans. Her paintings of black swans are remarkable.

The Anderson Galleries have sprung a sensation with a window full of the grotesque, vivid works in tempera and watercolor of Senor Bolin of Buenos Aires via N. Y., where his art was reviewed when at the Ainslie Galleries there. The Charretton show is much and justly admired.

Archibald Browne, R. C. A., the noted Canadian colorist, is exhibiting in the galleries of Marshall Field & Co. His show attracts numerous admiring art lovers.

Mr. J. W. Young has made another "discovery" in Vernon Nelson Black, a young sculptor of more than usual ability, who has the faculty of giving the actual sense of life and motion to his figures and groups and is equally felicitous in his presentation of men and animals. His little Indian on horseback, giving a war whoop, is as spirited a bit as the history of modeling affords, and his "Coyote Baying" is about as good.

Everlyn Marie Stuart.

QUEBEC

The Province of Quebec has acquired four art works, for the Parliament Buildings at Quebec, under the policy suggested by the Hon. Athanase David, Quebec Minister of public instruction. They are at present in the Royal Canadian Academy exhibition at the Art Gallery. An art gallery is planned here as a wing to the present provincial pile and in it will be gathered valuable historical documents and records. The four pictures purchased from artists of the province are: "Evening Light at Portneuf," by Wm. Brymner; "Spring," by Maurice Cullen; "Paysans traversant le pont de glace vers Quebec," by Clarence A. Gagnon, and a landscape by J. M. Barnsley.

The jury appointed by Hon. Mr. David to select the pictures, was composed of J. O. Marchand, E. Dyonnet, Robert Lindsay, Edouard Montpetit, G. J. Franchere, and William Hope. The jury called attention to a large work by A. Suzor-Cote, "La Benediction des Erables," and it is possible that the Government may be able to secure this later.

J. G. BROWN painting, important example, boy and dog and little colored girl, entitled "Kiss Me." For sale by J. F. MacCarthy, 313 E. 51 St.

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BOSTON

The Renaissance Court of the Museum was thronged at the opening of the School Alumni exhibition of paintings and sculptures Feb. 10. The results, considering the comparatively short time for preparation and that no jury passed on the pictures, exceeded the fondest hopes of the Exhibition Committee and the School Directors. It is an event which should be an annual and not a spasmodic affair. There is much that is mediocre yet many works reveal talent worthy enough to be presented in public.

Of the 150 and more paintings it is possible to speak of only a few. Deservedly well hung is Miss Gertrude Fiske's difficult study, "A Sleeping Nude," a fine achievement in draughtsmanship, color and arrangement. Of Museum calibre is the powerful landscape, "Maine Coast," by the Ogunquit painter Joseph B. Davol, handsome in color and in the feeling of light, and full of human interest is the large painting of "Feb. in the Luxembourg Garden," by Ethel Blanchard Colver, shown last year in the Paris Salon. There is an unusually virile figure interior, "Reflection," by Truman E. Fassett, who paints in West Falmouth and whose work seldom appears in local galleries. A landscape by Emily Groom, badly hung, is liable to be passed by. It contains many charming passages and the artist has achieved real atmosphere. Other canvases which stand out are contributed by Alice Worthington Ball, Frank W. Benson (1905), Frederick Bosley, Ercole Carotto, Adelaide Chase, Eben Comins, Charles H. Davis, William H. Drury, Philip Hale, George Hallowell, John Sharmon, Harry Sutton, Edmund Tarbell, Ruth van Scholley, Robert Strong Woodward. Among the sculptures one notes those by Paramino, L. T. Stevens, F. W. Allen, Bashka Paef, Louise Allen and Bela L. Pratt.

Frederick A. Bosley, instructor of painting at the Museum School, exhibited through Feb. 3 at the Guild of Boston Artists a group of oils and drawings. Only in his paintings of figure interiors does the artist achieve distinction. These are of the kind that, to the outside world, typify Boston. Like Vermeer, Mr. Bosley appears to be interested in painting the beauty of light under certain conditions. In Mr. Bosley's case it is the rendering of the effect produced when some dimly lighted room is suddenly suffused by a strong outside light, this which may come from one of many sources—an open door, an uncurtained window, or a lighted hallway, but whatever it's source, the blending of the strong light with the dimmer light of the interior is his chief motif. This effect Mr. Bosley registers exceedingly well and at the same time takes great care with the arrangement of his figures and the selection of the objects which go toward making a pleasing composition.

The exhibition of British Arts and Crafts, which includes the most important foreign work the Society has ever shown, are open for inspection to the public Feb. 26 at the Boston Society of Arts and Crafts, 9 Park Street. Sidney Woodward.

First Music Dept. for a Museum

The Cleveland Museum has been presented with a gift of \$250,000 toward the formation of a permanent foundation for a musical department. This will be the first music department to be formally established in connection with an American art museum.

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Entered as second-class matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to July 1 inclusive.
Monthly from July 1 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary
15-17 East 40th Street

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

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Vol. XIX FEBRUARY 26, 1921 No. 20

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

THE FEBRUARY BURLINGTON

An excellent reproduction of the remarkable example of Pieter Brueghel the elder, "Adoration of the Kings," which it is hoped and expected can be secured for the National Gallery of London, forms the frontispiece of the February Burlington, just received. An illustrative note on the great picture by Mr. C. J. Holmes faces the reproduction. Dr. Tancred Borenius writes on a "Group of Drawings by Paul Veronese," and Mr. T. W. Arnold on "The Risa Abbasi Ms. at South Kensington." Lovers of old furniture will read with interest Mr. Avray Tipping's article on "English Furniture at the Burlington Fine Arts Club." Mr. R. L. Hobson, in a fifth chapter, discusses "Chinese Porcelains in the Leonard Gow Collection," and the same is illustrated with two beautiful plates in color.

The most interesting article to picture lovers in the issue is the well-written and instructive paper by Dr. Hofstede De Groot on those painter sons, too little known in America, of Frans Hals, Reynier and Claes, with good half-tone reproductions of some of their pictures.

READ ART NEWS FOR ART NEWS

We note that the N. Y. dailies last Sunday, almost without exception, republished our exclusive story, without credit, of the recent acquisition by Duveen Brothers of the great Rembrandt, "Woman With a Bible," from the Leboeuf-Montgermont collection of France.

Sir Joseph Duveen, interviewed by a N. Y. Herald correspondent at Atlantic City, confirms the story, which we knew to be true, and the N. Y. Tribune intimates that the picture has arrived in this city and will soon be hung in the gallery of a prominent collector.

We know of another great Rembrandt recently imported and now in this city, "but that's another story."

THE ART TARIFF QUESTION

While there can be no question of the injurious effect of the present so-called sales tax of 10% on transactions in art works, and especially those involving pictures and frames, a recent agitation to take steps at Washington for the repeal of this tax would not appear to be opportune nor wise. The incoming Administration will find itself confronted with not only a gigantic indebtedness, but with an unprecedented public pressure for the removal of several onerous taxes, such as those on soda water, candy, theatre admissions, etc. If it should be considered necessary to yield to this public pressure, and remove these and perhaps other and larger taxes, some new ones will have to be found to take their place. Those art dealers who are not blind to economic conditions, and who have memories of former legislation at Washington as to the taxation of art dealers and collectors, on the theory that both elements are wealthy and can well bear additional burdens, will, we think, hesitate to commit themselves to a movement, especially at this period, which might well result in the restoration of certain import and other taxes, long since abolished, so that "their last state would be worse than their first."

In other words, onerous and unjust as the present sales tax may be, might it not be the part of wisdom to be patient a while longer and to bear the "ills we have, etc."?

KIRBY ON ART CONDITIONS

"New York is the art capital of the world," said Mr. Thomas E. Kirby of the American Art Association, beginning the interesting talk with Mr. Cheney of the N. Y. Times, which follows:

"Early in the war the city became the chief centre for the distribution of art works. When peace brings back normal conditions it may be that Paris and London will regain their former primacy in the art field, but so far they have not."

Asked if the recent industrial depression had influenced the public sale of art objects, he replied:

"We have not felt this so-called depression to any great extent. The public is still willing and able to buy works of undoubted merit when they are offered. Good prices are still being paid. Let's go back to pre-war times and get an understanding of conditions as they then existed. Dealers and private collectors during that time competed liberally at art sales. Wall Street was not a factor. Wall Street has not been a factor in the art market for many years. There were individual exceptions. Bankers and some others who were true connoisseurs bought, but the Wall Street brokers were not buying art."

War Brought New Art Buyers

"During the war a new set of buyers sprang up. At the beginning of the war we thought that the art market would be dead. We expected few sales. To our surprise sensational sales began to be made. A great number of people were making money. The munitions industry and later other industries began to create a new class of rich people. Notable buyers began to come from the West and from the Pacific Coast."

"The old buyers disappeared from the market. They did not add to their collections during the war. Most of them gave their money to war charities. They bought Liberty Bonds and gave to the Red Cross. But they did not buy pictures. They did not think that the time was appropriate. But, in spite of their absence, we had phenomenal bidding. The new rich felt that they had money and that they ought to be able to spend it."

After Armistice Old Buyers Reappeared

"After the armistice this war element largely disappeared. Then gradually the old buyers emerged. More conservative elements came to the sales, which kept up the interest. I think that we have turned the corner and are now on a conservative basis. Men who appreciate art works, who are trained, are now back in the field ready to take real works at fair prices."

"This depression talk is largely capitalist. It does not seem to affect the general public. When art buyers see something good they compete for it. Wall Street, as in previous years, is not a factor to any great extent, because Wall Street—there are exceptions—

approaches art as it does the stock market. Wall Street is looking for speculative values. That is a wrong attitude."

The Wall Street Buyer

"Take, for example, the Lawrence collection. Mr. Lawrence had a real art education. He knew good things. His collection proved it. He made a specialty of Gothic and other ancient glass. Wall Street, on the other hand, takes a superficial view. The Wall Street buyer—by this I do not mean the true lover of art, many of whom are brokers—stops at the gallery on the way down town in the morning. He looks at a picture if it pleases him. He buys it as he would buy a block of stock, with the hope that it will increase in value. He does not ask himself if he can live with the picture."

Dealers Overextended Themselves

"The only important element that we find hesitant about buying now consists of those dealers who have overextended themselves. Some dealers in art, just as merchants in other lines, have extended their credit too far. They are unwilling to reduce prices and to turn their assets into money. Such a dealer wants his cake and his penny at the same time. Conditions won't let him have both. Consequently the competition of such men in the public sales is now limited. If they would readjust their minds to the new conditions they would turn the corner quickly."

"In making these remarks I want to distinguish between an absolute, unprotected and unrestricted public sale and those advertised as 'auction sales' where, without notice thereof, restrictions are permitted, either by reserves of price or bidding up on the part of the owner or his representatives. The remarks which I have made do not apply to these 'auction sales,' for the knowing one will not compete at any sale where he believes he is either bidding against the owner or the owner's agent. On the other hand, where the bidder knows that he is merely competing against others who, like himself, are desirous of legitimately acquiring the object offered, there is no hesitancy or evidence of depression."

The Lawrence Glass Sale

"A great sale of glass recently took place. People are talking of the high prices paid. That is because the value of glass is not so widely understood as is the value of painting. The man who picks up his papers and remarks at the high prices paid for a Medieval glass would not be amazed when he read of a Rembrandt selling for \$300,000 or \$400,000. Art is worth what it will bring. Medieval glass is rare. It is difficult to preserve. It cannot be restored. The entire collections are limited. Year by year they are scarcer. Therefore, because of their scarcity some stained glass panels are more precious than a Rembrandt. Every now and then a Rembrandt comes on the market, but the best glass is rarely sold. That explains the high prices offered."

New York's establishment as the art market of the world came early in the war, according to Mr. Kirby, who continued:

Profit Through Low Exchange Rates

"Just as soon as foreigners saw that successful sales could be made in the United States, N. Y. was made the outlet for the chief centres of the world. During one season, the American Art Association's sales amounted to approximately five million dollars and most of the objects came from abroad. There were two reasons. First of all, Americans had money with which to buy art, while in Europe money had to be used for other purposes. Then the difference in exchange made it highly profitable to sell in this country. I remember one sale involving \$1,000,000 where the profit to the dealer in exchange alone was more than \$250,000. I know of another sale where the exchange profit amounted to \$50,000. In these cases the European dealers could have afforded nominally to have sold their collections for not more than they paid. The difference in exchange would have given them abundant profits."

"The result of this has been that Italy, France and to some extent England have sold many of their historic pieces. In order to check this movement taxes have been imposed, and in France permission is required before the Government will permit the exportation of some of the famous works of art."

America Great Art Treasury

"But this country has become a great treasury of art. Private collections and museums have both been enriched. The Metropolitan Museum has not had as many accessions as it would have desired, because of the lack of funds. Prices went so high during the war that sensational figures were realized. I remember similar conditions during the War of the Rebellion. That war, too, created its nouveaux riches, and they, too, bought art."

"While the war lasted, veritable battles royal were waged between the new buyers. They did not profess to be art connoisseurs, but the rivalry was all the keener for that. Even before the war, furthermore, foreign buyers had begun to attend N. Y. sales. That added complexity to the market, but often the foreigners were interested in things which did not appeal to Americans."

How New Buyers Buy

"The new buyers bought directly without agents. Often men who had made large

sums of money during the war had large houses built. They would build an Italian renaissance house, for example. Then when Italian renaissance furniture was put on the market they were potential buyers. Many had money but not art knowledge. Others were thoroughly posted on art matters. We met many splendid people from the West and from the Pacific Coast during those years, people who had never before been art buyers in N. Y. Such a man would say: 'This is beautiful. I have money. Why should I not have it?' Some of the new buyers were connoisseurs and more of them will be in time. For I hold that the possession of true works of art is a highly efficient educative agent."

Art Sales Educative

"The true art collector is not a reckless buyer. He has a certain income. A part of it he ordinarily spends on art. During the war he devoted this to such things as the Red Cross. The true art collector is glad to be guided. He studies carefully before he bids. The speculative buyer is different. He takes things on a chance. He does not tarry to study the picture. He acts quickly, but not always wisely."

"But even so, sales are educative. For after a man buys a picture and takes it home he is apt to begin to show it. It will educate some friend, even though it may not affect the owner. Consequently at every public sale new buyers crop up. Many get their education from possessing pictures, merely from living with them. I am confident that education of that kind is more thorough than that which results from visits to public galleries."

American Art Prices Advance

The prices paid for the work of American artists are fully equal to those offered for the work of Europeans of the same rank in the judgment of Mr. Kirby.

"American art has advanced since the war," he said. "Some of it, I think, has undergone fictitious booms. High prices have been realized for American classics. A Blakelock was sold for \$20,000. It went to the Toledo Museum. Some \$30,000 was paid for an Inness and half as much for a Murphy."

"I think that contemporary American painters are rated fully as high as are the French or other foreigners. Every country has, of course, very few masters. Manet, Renoir and Degas are dead. Monet is the great survivor of his school. The great artists are the accumulation of the ages. Not many are alive in any country at any one time."

There is no place in the public markets for the extremists of the art world, in the judgment of Mr. Kirby.

No Market for "Extremist" Art

"There are no sales for faddists," he said. "Even in their own exhibition sales are not productive. Certainly there is no effective public demand for such work. That is notoriety seeking, not art. It would be ridiculous to attempt to have a public sale of freak painting."

The level of appreciation of art work has been perceptibly raised because of the great volume which has come to the country during the last few years, Mr. Kirby stated.

Present Day Sane Art in Demand

The high prices paid and the distribution of the famous works of the past have had the indirect effect of enhancing the demand for the products of present-day artists. Mr. Kirby expressed the belief that the prosperity of contemporary artists had been considered increased because of the distribution of the great collections. "I hold that the sales are a great educative influence," he said. "The general public through the dispersal of the collections is brought into touch with true art, and it is trained to appreciate and to desire more art. That redounds to the advantage of the working artists."

As to Spurious Pictures

One of the tragedies which the present great demand for art has brought to the surface is traced to the mistakes of former speculative buyers. On this matter the veteran auctioneer said: "Widows come with collections which their husbands thought to be extremely valuable. Often their living is dependent on the funds which they expected to realize from the sale of their pictures. Frequently we find that these are spurious. The buyers were careless or ignorant and allowed themselves to be imposed upon."

"It is remarkable how many fraudulent pictures have been fostered on intelligent collectors, who, had they dealt with houses of reputation, would have saved much money and been educated to what is genuine and good in art."

To Publish His Reminiscences

"There are interesting facts connected with the discovery and elimination from our public sales of fraudulent pictures, and the source from which they were obtained, but this is a matter that is too extensive for a newspaper article and will be deferred until the time comes when I hope to be able to put before the public my reminiscences."

DETROIT

The City Council has appropriated \$250,000 for the new museum. The plans have been revised and ground will be broken within a few months.

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PHILADELPHIA

One of the best shows seen at the Art Club recently was opened Feb. 17 by a group of women that includes eight well-known painters, namely, Isabel Branson Cartwright, M. Elizabeth Price, Constance Cochrane, Mary R. F. Colton, Cora S. Brooks, Lucile Howard, Eleanor Abrams and Elizabeth W. Roberts. In this group show, consisting of nearly 100 paintings, there are some 50 sketches made abroad in Brittany, Como, on the Riviera, and in Bermuda by three of the exhibitors, Misses Abrams, Howard and Price. The picturesque, nearly always evident in small towns of the French provinces, has been ably noted in these works, especially in those portraying old Quimperle and Cap Finistere. Mrs. Cartwright shows in her group of ten, three charming portraits, one of a handsome woman, lent by Mrs. A. L. Roberts; two others of good-looking boys lent by Mr. S. Dean Caldwell. Extremely well handled are a number of flower studies by Cora S. Brooks, painted for over-mantel decorations. Miss Roberts sends five works, three of them studies of "Figures on the Sand," at Annisquam Beach, full of the true "plein air" envelope that belongs to the subject. Mrs. Cotton's pictures of the "Hopi Mesa," of the "Dream Canyon, Arizona," and of a curious figure piece, "Greeting to the Dawn," will sustain her reputation as a painter of the colorful Far West. Miss Cochrane is happy in her rendering of storm-beaten trees and rocky coast of Maine and in the interesting "Launching of U. S. S. Relief."

The annual Academy Fellowship Exhibition is now on at the Art Alliance Galleries to Mar. 6, every foot of space being used for the display of 227 paintings and

16 sculptures. Like the regular Academy Annual, this year's showing is better than last and there are good works by well-known painters, quite a number known to have been refused by the Academy jury, and one wonders why. There are some good figures, such as "Boy With Parrot," by Camelia Whitehurst, "Old Woman With Basket," by Leopold Seyffert, "The Green Sloop," by Yarnall Abbott; "Sunny Day in Provincetown," by Katherine Farrell; "Old Crescentville," by E. O. Wingert; "The Pink Barn," by Joseph Sacks; "On the Beach at Bass Rocks," by Paulette Van Roekens; "Studio Interior," by H. H. Breckenridge; "The Harbor at Sunset," by Fern I. Coppedge, and "Snowy Day, Woodstock," by Mary Butler, are also notably good and a credit to the Fellowship.

At the McClees Galleries there is on view to Feb. 26 a collection of oils, watercolors, pastels, pencil drawings and two sculptures by Wharton Harris Esherick. The pictures were painted in Southern Alabama, the Adirondacks, at Cape Cod and in the Chester Valley, Pa.

Rather out of the ordinary line of art shows is the "Faculty Exhibition" of the instructors on the staff of the Phila. School of Design for Women. This includes works by Leopold Seyffert, H. B. Snell, Paula Himmelsbach Balano, Florence Bradway, George Harding, Samuel Murray, Lucile Howard, Pearl Aimern and Geo. B. Bridgman.

Rochester (N. Y.)

Paintings by Martha Walter and Harry Leith-Ross and a collection of official Greek photographs are on at the Memorial Art Gallery.

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ARTISTS' EXHIBITION CALENDAR

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1 to 3 P. M.
Carolina Art Association, Gibbs Art Gallery, Charleston, S. C.—Southern paintings and miniatures, through March. Information from Mrs. John S. Carrason, 101 Tradd St., Charleston, S. C.
Conn. Academy of Fine Arts Annex, Wadsworth Athenaeum, Hartford, Conn.—11th annual exhibition (oil and sculpture) April 18-May 1, incl. Not more than two works from one contributor. Moderate size advised. Out-of-town work received by L. A. Wiley & Sons, 732 Main St., Hartford, before April 9.
New Haven Paint and Clay Club, Yale School of Fine Arts, New Haven, Conn.—21st annual exhibition, March 29-April 17. Entries by March 14. Receiving day March 19, 8 A. M.-5 P. M.
Salmagundi Club, 47 Fifth Ave.—Annual Oil exhibition, March 5-19. Pictures should be ready Feb. 26. Size of canvas, 25x30 ins.

SPECIAL NEW YORK EXHIBITIONS

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Paintings by A. Avinoff and Eric C. Mounsback.
American Numismatic Society, 156 St. W. of B'way—Sculpture by Mrs. Clare Sheridan, to Mar. 19; daily, 11 A. M.-5 P. M.; Sundays, 1-5.
Arden Studio, 599 Fifth Ave.—Designs for the theatre by Herman Rosse, to March 15.
Arlington Galleries, 274 Madison Ave.—Paintings by Cullen Yates, to March 5.
Art Alliance, 10 E. 47 St.—Hand decorated fabrics by members.
Babcock Galleries, 19 E. 49 St.—Recent paintings by Henry S. Eddy, Feb. 28-March 12.
Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Alfeo Faggi, to March 19.
Brooklyn Museum, Eastern Parkway (7th Ave. Subway Sta. at Museum)—Collection of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Paintings and sculpture by Swiss artists, to Mar. 20.
Brooklyn Society of Miniature Painters, Hotel Bossert Montague and Hicks Sts., Brooklyn—Third annual exhibition, March 1-28.
Camera Club, 121 W. 68 St.—Bromoil transfers by Fred Judge, Hastings, Eng., to March 15.
Cartier Gallery, 653 Fifth Ave.—Sculpture, paintings, medals and designs by Emil Fuchs, to March 5.
Catherine Lorillard Wolfe Club, Grace Church, 802 Broadway—Industrial designs, book covers, etc., to March 1.
City Club, 55 W. 44 St.—Paintings by Melville Fisher, to March 5.
Civic Club, 14 W. 12th St.—Paintings by Arthur W. Emerson and Magnus Norstad, March 1-15.
Daniel Gallery, 2 W. 47 St.—Watercolors by Archipenko. Group exhibition, Glackens, Prendergast, Henri, Lawson.
Dudensing Galleries, 45 E. 44 St.—Selected paintings by American and foreign artists.
Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Jongkind and Boudin, through March 5.
Ehrich Galleries, 707 Fifth Ave.—Spanish paintings. Goya, Greco, Zurbaran, Velasquez. Modern Spanish Paintings, Sorolla, Zuloaga, etc., beginning March 2.
Ferargli Gallery, 607 Fifth Ave.—Paintings by Thos. Eakins and Geo. Bellows, to March 3. Paintings by John Follinsbee, March 6-20.
Folsom Galleries, 104 W. 57 St.—Group of American painters, to March 9.
Groslier Club, 47 E. 60 St.—Woodbury prints, to Feb. 28. Exhibition in connection with centenary of John Keats, March 4-April 1.
Hanfstangl Galleries, 153 W. 57 St.—Modern woodcuts, to March 15.
Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.
556 Fifth Ave.—Portraits by Mlle. Helene Dufau, to March 3. Work by Mrs. Louise W. Brumback, portraits by Juliet Thompson, to March 5. Etchings by Jas. McBey and D. Y. Cameron.
Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrises," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.
Kennedy Galleries, 613 Fifth Ave.—"Paysages poetiques," by Jacques Beurdeley, through Feb. Etchings by modern masters, through March.
Kingore Galleries, 668 Fifth Ave.—Portraits by Nikol Schattenstein, sculpture by Nanna M. Bryant, March 1-19.
Knodler Galleries, 556 Fifth Ave.—Landscapes by Louise U. Brumback, to March 5.
Lincoln Art Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent.
Macbeth Gallery, 450 Fifth Ave.—Paintings by Emil Carlsen, sculpture by Abastenia Eberle. Watercolors by F. Luis Mora, to Feb. 28. Paintings by Chas. H. Davis and W. Elmer Schofield, annual exhibition of animal painters and sculptors, March 1-21.
Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. Etchings by J. Alden Weir, laces from Schiff collection, casts of sculpture by Michelangelo, through March.
Milch Gallery, 108 W. 57 St.—Landscapes by Guy Wiggins and street scenes by Arthur Goodwin, to March 1. Paintings by Robt. Henri, to March 12.
Montclair Art Association, Montclair, N. J.—Paintings of Indian life by Julius Rolshoven.
Montross Gallery, 550 Fifth Ave.—Wall fountain by James Scudder with garden setting. Van Gogh exhibition reopened.
Municipal Art Gallery, Washington Irving H. S. Irving Place—Eight annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.
Museum Galleries, 144 W. 57 St., 108 W. 57 St.—Etchings by Eugene Higgins, Edwin Blampied, Rudolf Ruzicka, to March 7.
National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3.
National Association Women Painters and Sculptors, Anderson Galleries, 480 Park Ave.—Thirteenth annual exhibition through March 5.

National Revival of Industrial Arts, 816 Fifth Ave. Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.
N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Portraits by French masters in etching and lithography, Room 316, through Feb. Prints by Manet, Room 316, through March.
Pen and Brush Club, 134 E. 19 St.—Portraits and miniatures, through Feb.
Powell Gallery, 117 W. 57 St.—Portraits by Wilford P. Conrow, to March 10; Sundays, 2-6; Tues. and Fri. eves.
Ralston Galleries, 12 E. 48 St.—Paintings of Barbizon School, English portraits of XVIII C.
Rehn Galleries, 6 W. 50 St.—Paintings by Edmund Greacen, to March 5.
School of Design and Liberal Arts, 212 W. 59 St.—Japanese prints and stencils. Open from 10 to 4. Costumes and stage properties, through Feb.
Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.
Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria.
Societe Anonyme, Inc., 19 E. 47 St.—Paintings by Archipenko. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.
Touchstone Gallery, 11 W. 47 St.—Portraits by Ruth Thomas, paintings and drawings by John G. Liello, color drawings by W. Rinecki, Feb. 28-March 12.

Wanamakers, Astor Place, Belmison Galleries, Fifth Gallery, New Bldg.—Watercolors by Pierre Brissaud, colored etchings by Boutet de Monvel.
E. Weyhe, 710 Lexington Ave. (between 57 & 58 St.) Printing Designs by W. D. Teague, to March 5.
Whitney Studio Club, 147 W. 4 St.—Decorative textiles, by Lydia Bush-Brown. Sculpture by Salvatore Biliotti, Jerome Brush, Harold Erskine, to March 6. 10 A. M.-10 P. M. Sundays, 3-6 P. M.
Wildenstein Galleries, 647 Fifth Ave.—Medals and Portrait medallions by Mme. Aine Mouroux of Paris, to March 5. Paintings by French Impressionists from Courbet (Renoir, Cezanne, Monet, Manet, Sisley, etc.).
de Zayas Gallery, 549 Fifth Ave.—Paintings by Cezanne, Degas, Gauguin, Van Gogh, Toulouse-Lautrec. Open 3-9 P. M.

ART AND BOOK AUCTION CALENDAR
American Art Galleries, Mad. Sq. S.—Contributions to "Their Book" of the Fatherless Children of France, sale Feb. 28, aft. and eve. Chas. Romm collection (first editions, Mass., XIX C. and modern English and American authors), on view March 1; sales March 4 at 2 and 8 P. M.
Anderson Galleries, Park Ave. at 59 St.—Old English silver; sale Feb. 28, aft. Prints and drawings from library of Anthony J. Drexel, on view; sales March 1, aft. and eve.; March 2, aft. Lee Van Ching collection (Oriental porcelains, etc.), on view; sales March 3, 4, 5, aft.
Walpole Galleries, 10 E. 49 St.—Van Caneghem (of Paris) collection (Japanese prints), Delmonico's, Fifth Ave. and 44 St., Large Supper Room, third floor; on view Feb. 28; sales March 2, 3, eves.

PARIS ART AUCTIONS
Galerie Georges Petit, Feb. 28—Legacy of Mme. la Comtesse de Maille, important jewels, Old Masters, art bronzes and XVIII C. furniture, old Beauvais tapestries. Auctioneers, MM. Henri Baudoin and Belliere; Experts, MM. Chaumet, Feral and Mannheim. Mar. 4-5—Collection Georges Petit. Auctioneers, MM. Lair-Dubreuil and Henri Baudoin; Experts, Schoeller, Mannheim, Paulme and Lasquin.

TORONTO

Some 91 contemporary American artists are represented in the exhibition at the Art Gallery. Critics affirm that not since the Art Gallery opened has such a fine exhibition been shown, and contrast it with a recent exhibit of British paintings, which, as one puts it, "came close to insulting Canadian intelligence, as the organizers must have assumed that we would not know just how bad some of the pictures were."

The exhibition demonstrates the similarity between the trend of the modern American and Canadian schools. The American collection has a wider variety and a more sustained uniformity of excellence than would be possible in a similar Canadian exhibit. But the similarity in subject, treatment, and in the use of color is striking. In particular many of the landscapes might have been painted in Canadian snow-covered hills and woods and by Canadian artists.

American "cubists" are represented in a collection of 20 pictures by members of the Society of Independent Artists. One-half the collection came from Chicago, where they had been in competition for the Logan prizes, and these and other selections make the exhibitions widely representative of current American art.

Among the exhibitors are Robert O. Che-deayne, Abbott H. Thayer, Joseph De Camp, Childe Hassam, James R. Hopkins, Sidney Dickinson, George B. Luks, Chauncey P. Ryder, Gardner Symons, William Wendt, Hobart Nichols, Van D. Perrine, Roy Brown, John F. Carlson, Frederick Waugh, William H. Singer, Eliot Clark, Charles Sheeler, Bryson Burroughs, Leopold Seyfert, Ruth A. Anderson and Frank W. Benson.

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ART AND BOOK SALES

Coming London Sales

An interesting dispersal at Sotheby's, Feb. 11, brought up a 15th Century tapestry of Flemish origin, belonging to Lord Willoughby de Broke, on the market. The subject is a peculiarly fine rendering of the Deposition from the Cross and the many figures of the composition treated with extraordinary skill and characterization. On Feb. 8 there was a sale of fine Persian and Indian miniatures from the collections of M. Léonce Rosenberg and L. M. Humphreys, as well as of a number of Persian lacquer book covers, belonging to the late Fairfax Murray. In the same week were sold a number of old engravings belonging to the Countess Cowley, amongst them some interesting American portraits, which will no doubt find their way back eventually to America. A Paul Lamerie tureen and ladle, the one dated 1733 and the other 1740-50, are among the rare items to be dispersed in the Sale of Old Silver fixed at these rooms for Feb. 14.

On Mar. 18 at Christie's, Old Italian Masters from the collection of the late J. F. Austen will be sold. It is not often that good examples by Botticelli, Filippo, Lippi, Amico de Sandro and Di Domenico come into the salesroom at one and the same time, yet it is names of this calibre that are included in the catalog.

Combination Picture Sale

Some 113 paintings, the property of various estates and private owners, brought a total of \$3,958 at a sale, Thurs. eve., Feb. 17, in the American Art Galleries. Seaman, agent, paid the highest price, \$410, for a portrait on paper board by Rembrandt Peale, "Erinna," No. 105, which came from the executor's sale of the works of Peale in Nov. 1860.

No. 74, "A Game of Cards," by Cesare Detti, a watercolor from the estate of the late Royal Taft of Providence, R. I., sold to Brancato for \$100. J. C. Leslie paid \$260 for No. 99, a "Landscape with Sheep and Cattle," by Verboeckhoven and Theodore Tourmoise. No. 103, "Landscape with Watermill and Cattle," by the same artists, went to Thomas Footer for \$200; and F. K. Richards paid \$100 for No. 112, "Before the Storm," by Rosa Bonheur.

Sale of a Private Collection

The "Art Collection of a N. Y. Gentleman," which included paintings, rugs, furniture, bronzes, prints, etc., sold at the Anderson Galleries, Fri. eve., Feb. 18, brought a total of \$51,127. No. 44, "The Owl," by Durer, a pen and ink line drawing, 2½ by 8¾ inches, with monogram and the date, 1515, was sold to C. R. Lear for \$1,600.

No. 107, Sano di Pietro's "Madonna With Saints and Angels," a panel, with much gold on the background and garments, brought the highest price, \$5,600, from an unknown purchaser. No. 50, a pen drawing with touches of India ink, by Guardi, went to Maurice Slogg for \$725. Nos. 52 and 53, similar sketches by Guardi, went to Mrs. Bradley Martin for \$480 each. No. 83, "L'Indiscretion," a gouache drawing after N. Lavreince, superb impression printed in color, by Francois Janinet, sold to J. F. Drake, Inc., for \$1,600. To the same buyers went No. 92 for \$575, a stipple engraving by William Ward after his own design, exceedingly rare. No. 100, which went to the Drakes for the same price, \$575, was a polychromed stucco bas-relief of the "Virgin and Child," School of Sienna. For No. 101, a polychromed stucco bas-relief of the same subject, by Benedetto da Maiano, they paid \$850, and for No. 102, marble bas-relief of the "Virgin and Child," by Rossellino, they paid \$4,000.

For No. 98, a polychromed terra cotta group of the "Virgin, Child and St. Ann," Florentine School, Thomas F. Carey paid \$450. A Lucca Della Robbia "Virgin and Child," No. 99, was purchased by Mrs. P. M. Bradford for \$625. No. 105, Strozzi's "Descent From the Cross," a panel, sold to A. W. Gratz for \$950. The Kleinberger Galleries paid \$1,175 for No. 106, Nardo di Cione's "The Crucifixion," a panel in the form of an arch.

"Madonna and Child," by Jan van Scorel, No. 108, sold to L. Elwin for \$1,500. J. C. H. Holding paid \$1,500 for No. 110, "St. Jerome," by Joos van Cleef. No. 111, "Christ Among the Doctors," by Gerard Dou, a large panel, went to Dr. T. Turck for \$1,500, and Mrs. P. M. Bradford paid \$3,500 and \$4,500 respectively for Nos. 115 and 116, two large and beautiful Herat rugs.

Orselli Sale

(Continued from last week)

At the third session of the sale of Italian antiques from the stock of Luigi Orselli at the American Art Galleries, Thurs. aft., Feb. 17, the returns were \$25,432. The highest price was \$900, paid by David Belasco for a Genoese blue velvet cope bordered with gold galoon, No. 574.

To Charles of London went No. 436, a crimson Genoese embroidered cover, No. 501, a pair of Florentine XVI C. embroidered cushions, went to L. J. O'Reilly for \$380. Samuel Schepps paid \$575 for No. 558, a French petit point needlework picture, "Marriage of the Virgin and St. Joseph." No. 573, an embroidered Venetian cope, was sold to Charles of London for \$400. P. Cattadori paid \$440 for No. 633, a pair of Florentine velvet curtains bordered with gold galoon. To O'Reilly went Nos. 634 and 635, two pairs of Florentine velvet curtains, for \$540 each. Nos. 641 and 642, Italian silk hangings, elaborately embroidered in colored silks and gold thread, on white watered silk, went to B. Sestieri for \$270 and \$320. A green Genoese velvet hanging with traces of embroidery, No. 643, was bought by Cattadori for \$340, and a room hanging of Florentine silk damask sold to Sestieri for \$450.

At the fourth session, Fri. aft., Feb. 18, a total of \$26,932 was obtained. A pair of XVII C. Florentine chairs, No. 708, and a gilt wood four-post Florentine bed, No. 709, each brought \$1,650, the highest price, going respectively to Charles of London and W. R. Hearst.

Other pieces bringing high prices were No. 659, a pair of wooden Florentine chairs, XVI C., Sgabellia type, to Mr. Hearst for \$420; a Tuscan walnut Savonarola chair, No. 662, to F. F. Canavan for \$750; a set of six Venetian walnut chairs with brocatelle seats, No. 665, to Mr. Hearst for \$660; a pair of Florentine walnut arm chairs, XVI C., with tapestry backs, No. 707, to A. Walker for \$800; a XVI C. Florentine painted and gilt doorway, No. 789, to Mr. Hearst for \$750, and a Florentine carved and gilded cassone, No. 784, to F. B. Fels for \$500.

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Among the sales Feb. 19 were a pair of Florentine walnut armchairs to E. B. Fels for \$1,200; a set of seven Florentine walnut armchairs to Charles for \$1,050; a Genoese walnut library table to W. W. Seaman, agent, for \$1,800; two sets of six North French walnut armchairs at \$4,350 each, and a pair of Florentine walnut armchairs for \$1,150 to French. A pair of Florentine walnut armchairs went to O. Bernet, agent, for \$1,000; a French walnut cabinet to Kerr & Funaro for \$1,700; a Ligurian walnut Bambocci cabinet to O. Ferrara for \$2,800; a Florentine walnut library table to French & Co. for \$1,350; a Tuscan walnut refectory table and a walnut table to Charles for \$1,400 and \$1,030; a Flemish tapestry to R. Sessercorn for \$1,400; a Brussels verdure tapestry to Mr. McCarthy for \$2,200, and a Flemish verdure tapestry to the same for \$1,400.

The total of the fifth and last day's sale, Feb. 19, was \$84,100, and the total for the five days \$171,427.50.

Chinese Art Treasures Sale

A sale of antique Chinese art owned by Messrs. H. Douglas Rodgers and K. T. Wong of Shanghai was held Tuesday aft., Feb. 22 last, at the American Art Galleries, for a total of \$15,121.

Lang Sang Ti bought No. 45, a lapislazuli oviform vase with cover, for \$210; No. 92A, lady's fur coat of Manchurian sable, went to W. W. Seaman, agent, for \$600, and No. 94, four old Chinese panels, to Mr. Pope for \$300. Ormond, as agent, bought Nos. 95, 96 and 97, Chinese rugs, for \$160, \$140 and \$150, respectively; C. D. McGrath No. 98, a large Chinese rug, for \$900, and No. 99, an antique Chinese carpet, for \$1,500. E. I. Farmer bought No. 127, jadestone vase and cover, for \$210; No. 128, amethyst vase with cover, for \$280, and No. 158, pair of indoor garden groups, for \$400. Another pair of indoor garden groups, No. 159, was sold to J. A. Blair for \$400. The total for the sale was \$15,121.

Rockwell Japanese Prints

(Continued)

At the closing sale, Thurs. eve., Feb. 17, at the Walpole Galleries, of the Geo. T. Rockwell collection of Japanese prints, the returns were \$1,300, making a grand total for the two sessions of \$2,800. The highest price for the evening was \$150 given for "The Pink Horse," said to be Kuniyoshi's most famous broadsheet, by an anonymous buyer.

An unusually fine Ryogoku Bridge Fireworks by Hiroshige, sold to Rogers for \$39. The same artist's "Yoshiwara Embankment, Winter," went to Mrs. Lucy F. Brown for \$55. Hiroshige panel prints, "Goten-yama," from the "Toto Meisho," "Gathering Mushrooms," went to Yamanaka for \$40.

Bauer Chinese Antiques Sale

The sale at the Anderson Galleries on the afts. of Feb. 17, 18 and 19 of antique Chinese art treasures belonging to Hugo E. Bauer of New Rochelle, N. Y., brought a grand total of \$35,847.50. At the first session the returns were \$8,132; at the second session, \$9,135; and at the third, \$18,568.50.

On Feb. 17, the highest price, \$1,600, was paid by J. Phipps for a pair of blue Hawthorne jars. Other important sales were:

No. 55, a horn snuff bottle, to Mrs. J. A. Farr for \$110; No. 150, a three-color biscuit bowl, to S. G. Getz for \$240; No. 165, a large "rice-grain" bowl, to Mrs. Farr for \$230; No. 166, a blue and white hawthorn ginger jar, to I. Boron for \$100; No. 168, a rare blue and white vase, to William R. Hearst for \$200; No. 174, a blue and white hawthorn jar, to H. Dawson for \$180; No. 175, a blue and white vase, to the Clapp and Graham Company for \$210; and No. 177, a large palace jar, to I. Boron for \$110.

On Feb. 18, the highest price, \$750, was paid for No. 333, an apple green jar, by R. Voron.

To the same buyer went No. 327, a large sang de boeuf vase, for \$140. Mrs. J. A. Farrell paid \$280 for No. 248, a fei'tsui jade snuff bottle, one of the gems of the collection.

A camellia-leaf green vase, Yung Cheng, No. 310, sold to H. Billsbury for \$130; Fukushima paid \$160 for No. 325, a Ming celadon vase, and No. 336, a peachbloom K'ang-hai bottle, went to F. R. Kaldenberg for \$610. A crack in the body of this vase was repaired by the overset of silver dragons reaching for the sacred jewel. Mrs. Bradley Martin paid \$165 for No. 340, an Imperial cloisonne pedestal of the Ming period, and for a very beautiful Imperial red lacquer bench, No. 366, W. R. Hearst paid \$145.

The closing session of the three-day sale, Feb. 19, brought a total of \$18,568.50, and the grand total of the sale was \$35,847.50.

A. B. Fairchild bought No. 387, a sea pine snuff bottle, for \$100, and No. 450, a coral snuff bottle for \$200. No. 452, ivory snuff bottle, went to J. Gilleaudeau for \$110; No. 461, a coral snuff bottle, to Mr. Fairchild for \$110; No. 510, a powder blue plate, to W. H. Corvalier for \$275; No. 517, large five-color plaque, to Mrs. M. Langen for \$205; No. 521, a five-color plaque, to W. R. Hearst for \$150, and No. 528, a mutton fat jade vase, to Mrs. M. Stine for \$310. Nos. 534 and 535, jade hanging vases, were bought by Clapp & Graham for \$800, and the Fukushima Company, Inc., for \$1,250 respectively.

E. R. Farmer bought No. 536, a green jade brush holder, for \$500; No. 561, a tall famille-verte vase, was sold to I. Boron for \$550; No. 563, a pair of five-color vases, to A. J. Kohler for \$240; No. 564, a famille-verte jar and cover, to H. A. E. Jaehne for \$910, and No. 571, an imperial throne screen, to M. Langen for \$1,125.



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OBITUARY

Wilson C. Dexter

Wilson C. Dexter, 40, an illustrator living at the Hotel Irving, 26 Gramercy Park, was killed Feb. 6, when he fell or leaped in front of a Sixth Ave. "L" train.

Gustaf Borkman

Gustaf Borkman, a former wood engraver connected with the firm of J. Johnson & Co. for more than 45 years, died Feb. 19 last in Brooklyn, aged 79. He was born in Sweden, and his work as an engraver included many of the old-time illustrations for the Graphic, Harper's Weekly and Harper's Monthly.

BALTIMORE

The Charcoal Club's twelfth annual exhibition of Contemporary American Art is now on at the Peabody Gallery, and the attention of local art lovers is divided between this show and the display of 33 canvases by W. Elmer Schofield, sent from the Corcoran Gallery, Washington, to the Maryland Institute. The Charcoal exhibition is far from an exciting event and can hardly be called a stimulating one. The color effect of the walls is rather dull, and while the collection includes a number of works by artists of importance, these examples are, with the exception of a few, not of the first order. The "small town" procedure of a local jury was again followed, and it is this fact, as much as any other, that robs this exhibition of the prestige that it ought to have.

The most notable work in the exhibition is George Bellows' "Old Lady in Black," a virile piece of portraiture, whose singular distinction would make it singled out anywhere. It is painted in a low key, with rich, lustrous blacks predominating.

John Johansen also sent an admirably painted portrait of an elderly woman; Edward W. Redfield has two small, strong landscapes, joyous with the feeling of spring; Erik Haupt three clever portraits. R. McGill Mackall's landscape, "Silver Day," is one of the best things of its kind on the walls; Griffith B. Coale's nude, "Before the Glass," is an ambitious undertaking of merit, and his large "Portrait of Thomas Deford" in riding togs holds a conspicuous place. Another portrait by a local artist in which accuracy of feature was the objective is Thomas C. Corner's presentment of "Dr. William H. Welch." Mr. Corner's "Jovial Spirit" is a freer and more imaginative canvas. Everett L. Bryant's three canvases are all beautiful in a quiet unobtrusive way; Robert Henri's "Celestine" is another evidence that this strong and virile painter is treading on the thin and dangerous ice of "prettiness"; and Camelia Whitehurst's three portraits of children evidence her really remarkable skill in this sort of work; Edward Dufner's "Sunlight and Joy" and his "Lady in Pink" are too familiar to need more than passing notice; Paul Dougherty's "Rock at Low Tide" is not an important example, unless one consider its technique sufficiently novel to make it so; and Garber's "Sycamores" and "Up the Cottalosa" are sufficiently typical to obviate the thrill of discovery.

Margaret Dobson's "Washday in Provincetown" has freshness of color and spirit, and Robert Spencer's "Passing Boat," lovely quality. Other works worth mention are Jane Peterson's "Harbor," Rosen's "From Shore to Shore" and "The Delaware—Winter Morning," H. D. Stitt's "In the Morning," Margaret Spencer's "White Vase," Leon Kroll's "The Picnic" and his portrait of Leo Ornstein, the pianist; Hayley Lever's "Sea Coast" and "Winter, East Gloucester," Louise West's "The Hallway," S. Edwin Whiteman's "August Morning," Charles Morris Young's "Ice Pond" and "Ivory and Blue," Fred Wagner's "Along the Canal" and "Darby Mills," and Couse's "Companions."

The Schofield exhibition at the Maryland Institute has made an excellent impression and is attracting considerable notice.

W. W. B.

HOBOKEN, N. J.

The Public Library is holding an exhibition of paintings lent by residents. The late Chas. Schreyvogel's "The Triumph" attracts much attention. The artist came from this city. His "My Bunkie," winner of the Clarke prize, is in the Metropolitan Museum. Other contributors are: Carleton Wiggins, Frank de Haven, Frank Millet, Clara McChesney, E. Edwin Church, Geo. H. Bogert, J. H. Boston, H. B. Snell, J. F. Follinsbee, R. H. Nisbet, F. J. Waugh, H. R. Poore, Guy C. Wiggins, Arthur Parton, A. Vincent, Glen Newell, Reynolds Beal, Chas. P. Gruppe, Gustav Wiegand, Frank W. Loven, Geo. Bruestle, the Frenchman, M. Ronser, and the German figure painter, Theo. Klechaar.

At his recent exhibition at the Babcock Galleries, Albert P. Lucas sold two of his most important canvases, "Windy Day" and "Nocturne," the former to a N. Y. collector and the latter to a western art patron. His "Old Post Road," shown at the recent Lotos Club exhibition, will also find a permanent home with a well known collector.

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